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ARCHITECTURAL CRITICISM.

TEN years ago the larger private residences in New York were almost exclusively designed in a bastard combination of French and Italian and the refined qualities of both schools were lost in elaboration of over-scaled ornament. It was the triumph of Beaux Arts architecture, as it is sometimes understood, rather than of that sane and conservative design which the French graduates of the Beaux Arts employ for residential or monumental buildings as opposed to the exuberant fancy which the same architects lavish upon their non-permanent exhibition buildings. The country as a whole is once more settling down into more sober realms of art; every style is being treated with more dignity and restraint, and we are losing the attitude of mind which regarded the early Colonial architecture of this country as something to be admired but not imitated.

The great firm of McKim, Mead & White never hesitated to borrow where they pleased and have executed with equal facility and success works in the most diverse styles, but from the beginning they have mingled with the great volume of work executed by their office occasional tonic doses of Colonial in which is shown sympathy with the Colonial style, and an insight into Colonial methods such as has been granted to few other American architects. Perhaps their Colonial work has been no better executed than their Italian or their Spanish, but to the writer, at least, it seems more sympathetic, approaching nearer to a rational ideal of architecture such as should be held in this country, and to the supreme expression of the conditions and needs of American life. Even that great Municipal Office Building for the city of New York, not yet completed, shows a certain kinship, at least from the English motives from which our Colonial was derived if, not with the Colonial itself, and that it should have won in competition from a number of masterly designs in other styles by other architects, is one expression at least of the increasing strength of our traditional architecture.

The residence of Mr. Percy R. Pyne (Plates CV, CVI) is in mass by no means an extraordinary conception that has been determined by conditions of living in New York regardless of the wishes or desires of the architects, but in the adjustment of the various portions to the whole scheme its architects have apparently been as free from the spirit of imported traditions as if these traditions had never existed. The pier on axis is anathema to a Classic stylist but in the

DRAUGHTSMEN'S BUREAU

Owing to a lack of co-operation on the part of the architects and draughtsmen, we discontinued the service of our Draughtsmen's Bureau last Spring. It has been demonstrated to us, however, that some institution of this kind should exist and, at the request of a number of prominent firms, we have re-organized a form of registration that will provide a clearing house for architectural assistance. This service will be extended gratuitously but it must be governed by a system that will keep our records up-to-date and effective. The Bureau will be maintained for personal call only. No mail or telephone communications.

avenue front of this delightful house the composition is of four bays; yet it seems that any one of these aforementioned stylists could look upon it and live. After all it is from the detail that this building may best be remembered, and as in all of McKim, Mead & White's work it is kept in very low relief, simple in modeling and in close adherence to the spirit, if not to the actual forms from which it has been derived. The usual three divisions of base, shaft and cap of our buildings have been retained, the base emphasized in the customary way by building it of marble, while the cap is divided from the shaft by a simple label mold. The base is, though rusticated, extremely flat, and strong moldings above the base are not used, their place being taken by a plain band with an exquisitely decorated fret. The window openings in the principal story are without trim, except for a suggestion of a brick arch, while those of the third story have a white architrave and cornice above; yet the second story is dominated as befits its position. The method of accentuating the entrance door by filling in the whole brick arch with white is as delightful as it is unusual and the porch marking the entrance door is perhaps the best feature of the building. The Ionic columns are exquisitely detailed, while the entablature above them, covered with decoration, is so frankly and gracefully treated that its elaboration in no way conflicts with the extreme simplicity of the building itself.

So few of the New York residences appear like homes that, when one finds a house like this, one feels as if a day of thanksgiving should be proclaimed. For many years the ugly brown stone houses contented our residents, and no man tried to out-shine his neighbor, but the time between that period and the present has been one of strenuous competition for a more elaborate and expensive house than that of the neighbors. Begun perhaps by the old Stewart mansion its very highest development was the exquisite, if misplaced, Vanderbilt chateau at Fifty-seventh street, and its latest work (let us hope that it may be the last) was the Clark house. Apparently the universal laughter with which that effort was received has led to the reaction toward both simplicity and beauty rather than to ostentatious display. Certainly the latest of our houses, whether designed in Italian or French, the English Georgian or the American Colonial styles have preserved a respect for line and form hitherto unprecedented.

WHILE Grosvenor Atterbury is one of our foremost country house architects, his work is in sharp distinction to that of Charles A. Platt, in that he seeks for a character of design conforming very closely to the surroundings, rather than designing a classic building and shaping the ground to provide it with a proper setting. As to which of these two methods is superior there can be no decision made; probably Mr. Atterbury's is the more natural one, and yet had Mr. Platt attempted to work along the same lines we should have lost those wonderful Italo-Colonial houses which glorify so much of our country.

Mr. Atterbury does not stop at designing the mass of the building to work in to the contours of the ground; he harmonizes his color scheme in the most exquisite possible manner with the color of the country side in which the house is placed and so skillfully is this done that the house at once loses all the rawness of a new building and takes its place as part of the landscape. Where Mr. Platt is

satisfied to use the natural color of the materials, the conventional green and white of Colonial work, Mr. Atterbury works out a subtle harmony in reds, browns and buffs suited primarily to the autumn landscape or the burnt-up foliage of the sea coast.

For the McCord Residence, East Hampton, L. I., Grosvenor Atterbury, architect (Plates XCVIII-CI), we have to look to Norman farm houses for comparable buildings, and as in them, the mass and the silhouette are picturesque and irregular without being confused. Simple elements are not to Mr. Atterbury's taste; he prefers a more complicated scheme where low towers, outside stairways, a multitude of dormer windows and irregular and picturesque porches are grouped together, a result which in less skillful hands is apt to degenerate into a mere travesty on architecture, but by Mr. Atterbury's thoughtful and intelligent workmanship becomes a unified and charming composition.

Our country house work at the present time has been developing along two apparently divergent lines, one of which has adopted the more formal Classic architecture as its prototype, and headed by Charles A. Platt, Albro and Lindeberg, and others of like quality, has given us one of the best variants of modern design; while the other of which Messrs. Grosvenor Atterbury and Wilson Eyre are the heads have sought picturesqueness and composition at the expense of any archeological consideration, but the interesting feature of American country house work is that these two types at their extremes are so different, have no sharp line of differentiation between them, and are connected by a series of infinitely delicate graduations through which the Classic becomes less formal and the picturesque style more mannered. In photographs, the first mentioned appears better since no presentation of either the work of Wilson Eyre or Grosvenor Atterbury can be complete, which does not include the gentle swells of the ground which equally with the house form a part of the general composition, or which does not give the colors of the building and its natural surroundings.

The McCord house, for example, is placed upon the crest of a gentle rise whose lines are continued upwards by the long flat slopes of the roof, and are terminated, but not broken, by a silhouette softened at the gable ends by small hips and rounded over the tower at the second story porch entrance. The house is at its best in the autumn when the creamy gray of the stucco, the dull red roof, the dark brown of the shingles and half timber work are only slightly differentiated from the browns, purples and scarlets of the marsh grass, sumac and heather, of the sand dunes on which it rests. Every architect can judge from the photographs of the quality of the detail and its adaptability to his particular work, but the color scheme must be seen to be appreciated, and it is especially along the lines of appropriate and natural color schemes that American architects are endeavoring to overcome their most serious fault. Texture and quality are inseparable from these two items and Grosvenor Atterbury has been one of the strongest forces of to-day in pointing the way to obtain them.

THE delightful Gothic of the Princeton campus has been reflected upon the buildings adjoining and the town is becoming full of miniature Blair Halls and Sage Dormitories and the spirit which is inspired by such imitations has been that which influenced the design of the two semi-commercial buildings illustrated, known as the Pyne

Dormitories, Raleigh C. Gildersleeve, architect (Plates CVII and CVIII). In knowledge and taste, however, they differ very widely from the rest in that their owner and their architect have alike appreciated that the brick and stone architecture of the detailed collegiate buildings on the campus was not completely suited to buildings erected on block fronts, and that there was co-existent with the English collegiate style, from which the University buildings have been derived, another and kindred method of building suitable to such buildings as these. To them they have accordingly gone for their inspiration. I am not sufficient of an archeologist to be able to point out the exact buildings which have been copied; probably there were none, but Old Chester and Old Bristol have furnished examples to be studied with the delightful results illustrated in this number of ARCHITECTURE. The buildings are not new, but were erected fifteen years ago and their purpose was as a sort of private dormitory whose occupants would be students of the University alone, and the lower part was given up to stores, and their greatest merit has been, I think, the excellent solution which they present of the large show windows essential to successful stores with a real constructional solidity of appearance. Apart from any such general considerations it may moreover be fairly said that they are the best examples of half-timber work (except perhaps in residences) in America, and are fully as worthy of study as the older buildings from which they were derived. There is no feature in them which has been neglected, the heavily carved verge boards and horizontal members of Upper Pyne, the delightful shadows cast by the projection of the various floors, the most interesting diaper pattern of the half-timber work, alike repay attention, and there is hardly a weak spot in the whole design unless it be that the surface of the brickwork in the lower story is somewhat uninteresting. The invention of rough brick, so common now-a-days, fifteen years ago would have eliminated this one fault.

That more of our country store keepers do not erect such buildings as these is very greatly to be regretted from the standpoint of the architect; perhaps if they appreciated how great is the advantage in the advertising value of being located in a building of such high character there would be better quality in our country designs and at a corresponding advantage to the merchants erecting them.

PERHAPS a commercial school could not be more appropriately housed than in this cross between a loft building and a temple, since the design is one which provides the maximum of light and yet is differentiated from the typical commercial building by an interesting treatment of the Lexington avenue façade with four Greek Ionic engaged columns and a pleasant, rather than epoch making side elevation. The chief fault found in the Packard Commercial School, Henry F. Ballantyne, architect (Plate CII), is a sort of dryness of detail and rigidity of line, apparent throughout the structure, while the story between the arcade of the first floor and the basis of the columns seems considerably underscaled, as does the doorway at the extreme rear of the Thirty-fifth street façade. Perhaps if the arches in the base were not quite so large, and did not extend so far toward the floor, the floor would have been more agreeable, while the attic story is a trifle bald in its unrelieved brickwork. Despite all these criticisms, which are after all on minor points, the building is very greatly to be commended both as a serious endeavor to treat the great glass

area required in a city building in a dignified and monumental way, and also because its author has not hesitated to use stereotyped forms in a novel and straightforward manner and in so doing has designed a building of real value to the present-day architect who is constantly compelled to compromise between his natural instincts for beauty and the commercial necessities.

THE American Geographical Society Building, Charles P. Huntington, architect (Plate XCVII), is one of those buildings of public or semi-public character the architecture of which is gradually becoming standardized. James Knox Taylor has scattered post offices and court houses over the entire face of the United States which differ but little from this building and every architect of excellence in the country has chosen a similar style for such buildings. It is impeccable but uninspired; excellent in proportions, good in detail; the bays are properly disposed, the entrance satisfactorily marked, the base sufficiently strong to support the super-structure; a good example of a good type, but it is distinctly one of a type and not a mile stone. Its colorless correctness will never lead any young draughtsman astray into the realms of original and perhaps evil originality, but for its purpose, position and site it can hardly be bettered. What more is there to be said? It contains nothing to be condemned, much to be praised and nothing of novelty.

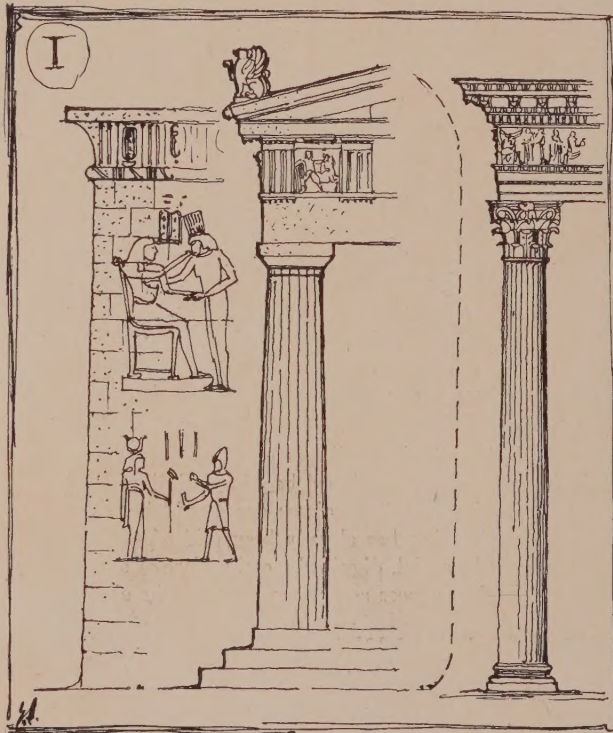
JUST as our public and semi-public buildings have gradually developed into the form of the American Geographical Society building, illustrated in this same issue, our banks have acquired what seems a perfectly satisfactory expression of their purposes and along these established conventional lines Albert Kahn has designed an intelligent and satisfactory building for the Dollar Savings and Trust Company of Wheeling, W. Va. (Plates CIII and CIV). It is unmistakably the façade of a bank; likewise the work of a thoroughly trained architect, and which in minor details only, differs from the great majority of our better designed banking buildings. There is no use going into detailed points; one would be saying over and over again what has already been said of similar buildings; it is a substantial, dignified worthy piece of architecture, adequate for its purpose and an ornament to its city.

SOME UNDERLYING PRINCIPLES OF THE CLASSIC ORDERS.

EGERTON SWARTWOUT.

IT has been said there is no architecture without an order, and certainly with the exception of the Gothic there is no period in architectural history in which the order is not one of the fundamental features. From the rude cabins of prehistoric times to the temples of Greece, and from the Roman palaces to the modern steel structures, there has always been felt the necessity of support other than by the walls, and the posts and lintels of the savage have been developed and beautified into the glorious orders of classic times. It is not the purpose of my article to trace this origin or development in detail, nor to attempt a modern version of Vignola, but rather to show certain principles that governed the design and the use of these orders; their function of support; the line or curve (Fig. I) which is the logical expression of this function; the relation of various members of the entablature to each other and to the column or pier below,

and certain other relations, which though seemingly self-evident do not appear in any work with which I am familiar. The written records of architecture in the classic ages are scanty, nor is it likely that these principles ever would have found a place in literature; they were considered fundamentals and were handed down orally. They were part of the education of the classic architect and were added to and corrected until the culmination of the Greek art in the fifth century. From Greece they went to Rome, weakened by the decadence of Greek art in Alexander's time, and while Rome knew them, she did not always apply them. There was great and rapid building in the Roman days and the architects were not able to give that attention to detail that was demanded in Greece. With the decline of classic architecture, tradition ceased, and when the thread was picked up at the time of the renaissance, some of the principles entirely escaped the measurements of the restorers who had access only to the Roman monuments. Neither Serlio, Alberti, nor the well known architect of Vignola give any evidence of appreciation or knowledge of their existence.



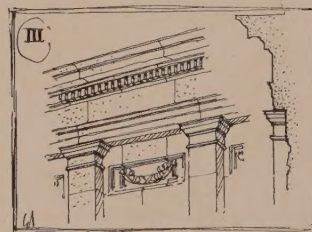
The origin of the column came from the necessity of support, and the supporting material in all history, certainly as far as the architectural treatment of the orders are concerned, is lithic. The column, as we find it, is a stone form and its development has been in that material. The development was gradual, the prototype of the Greek Doric column being in Egypt, although it found little favor with the Egyptians, perhaps on account of its inadaptability to color decorations. From Asia came the Ionic volutes, and from these two orders the Corinthian was derived, being merely a Doric form with enriched necking of the lotus bell-shape pattern, surmounted with the Ionic volutes. But in all cases the principle was the same, the order being the logical structural development of the post and pier. The early architects had learned that if a column was smaller at

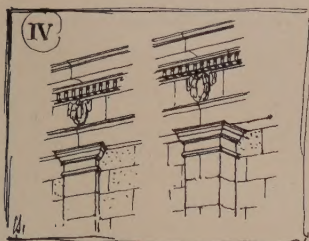


the top than at the bottom it had greater stability, and a more pleasing shape, and that if chamfered or fluted it was more decorative. They laid a block on the top of column to provide more support to the beam it carried and it became the abacus of the Doric order, and as the transition between the beam and column was unsightly, a molding was placed between, in the outline of a human hand supporting an overhead weight, not because it was a copy of the hand but because it gave a pleasing and adequate line of support. The Ionic and the Corinthian orders gave a different shape to this line of support, the Corinthian being extremely logical, but the Ionic unstructural and justifying its use only by its beauty. The Greeks indeed seemed to consider it an inferior order for interior and decorative use, and adhered absolutely to the Doric for their great temples, except in the later period of their decadence. But, although unstructural, in the Ionic there is still the same curving outward of the supporting line in the capital. Beneath the volutes, which form merely a decorated abacus, is the same firmly projecting ovalo as in the Doric order, fulfilling the same purpose, and being such an essential part of the cap that it can never be omitted nor should it ever be concealed by the side of the volute. (Fig. II).

As in the classic ages the order reached its highest development, so no new order has been invented since this time; all later orders being developments and variations, successful occasionally but for the most part unsatisfactory. In the use of the order the usual modern method is either slavishly to copy some classic example without regard to size or location, or to follow the dictum of Vignola, or to invent some hastily studied and ill worked out idea, whose only merit is a radical difference from anything that has ever been done before. An order, of course, should, and does in the classic examples, vary according to material, location and size. No two classic examples are similar, even when designed by the same architect, as may be seen in Ictinus' orders at Phigalia and in the Parthenon; and the elaborate rules of Vignola were merely the ideas of one man. To him all entablatures are one-quarter the height of the column, but in classic days they range from nearly a half at Paestum to nearly one-fifth in the temple of Jupiter Tonans at Rome. The only thing that can be said in favor of the adherence to the rules of Vignola is that the result is generally safe, and while possibly stiff and wooden, is infinitely preferable to some of the wonderful creations of modern fancy.

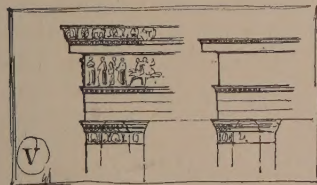
But the important feature of all orders is that they are based on the rational realization of the principle of support. A column should appear to, as well as actually, support its entablature, and the entablature should be big enough to hold down the column. There must be a sense of balance and repose, and the support must be proportioned to the weight. In an engaged order, for example, where the entablature counts with the building, and the order is merely applied decoration, the entablature can be smaller than that necessary for the same column when free-standing. It





was early apparent to the Greeks that it was not necessary for the supporting member to be the same size as the beam it supported. This was not structurally necessary, as the compressive strength of stone was greater than its tensile strength, and the introduction of the abacus and echinus rendered it unnecessary from an artistic standpoint; so the beam or architrave was then made wider than the upper column diameter, and from the top of the cap the entablature extended outward in an approximation to a curve. This appreciation by the Greeks of the line of support, following inward the inclination of the column and then outward by the reverse curve of the echinus to the outer projection of the cornice (see Fig. I) was the great principle by which all of their designs were regulated, a principle which was overlooked in the Renaissance restorations of classic architecture and is generally unconsidered now. The Egyptians in the batter of their walls and the reverse curve of their simple crowning cornice had the same idea, and that idea is naturally inherent; a careful tracing made over a free hand sketch will invariably show the same curve unconsciously made. This curve begins with the echinus of the Doric, or with the necking of the other orders, and extends nearly continuously to the ultimate projection of the cornice, the only break in the continuity being at the top of the cap, a break which only serves to emphasize the curve itself. This curve or graduated projection of the various faces of the entablature is more apparent in Greek than in Roman work. In the former it is invariable, in the latter it is general but not invariable, if we can trust the restorations. The Roman work has not been as carefully measured as the Greek, and the restorers have been more or less under the influence of Vignola, and as it is very difficult in many cases to tell the exact locations of the different faces from the remaining fragments, it is conceivable that they were restored as the restorers thought they ought to be. In any case, we would not expect the Romans to give as much attention to detail as the Greeks.

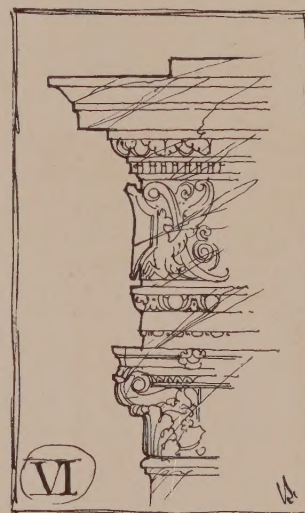
The most important and least understood principle in this great idea of the Greeks is the relation of the lower face of the architrave to the upper diameter of the column or to the wall below. It is always in advance of it. In the Doric order so much so that it has always been recognized; the order is intolerable without it. In the early examples the architects were evidently afraid of the strength of the materials; the columns were almost clumsy and the abaci nearly touched; the architrave stones were of great height and width but the same general principle obtained. In the Ionic and Corinthian orders the abacus projections are not nearly as great, but the architrave still projects considerably beyond the column face. The projection of architrave beyond plane of wall or beyond anta face is not absolutely universal in Greek work; in one or two cases it is very slightly behind wall face, but these cases are few and



are under the shadow of porticos, where the relation is not so apparent; and then, too, the anta cap being very small, there was little or no opportunity for the projections of the architrave. In all cases on the exterior that I can find, the projection is the invariable rule. In some cases the wall is battered and the line of support sweeps out in the reverse curve of the anta cap and the architrave above. The beam is invariably larger than either the pier below or the upper diameter of the column (Fig VII.) This principle was thoroughly understood in Romanesque and Gothic, as well as in Classic work, but was strangely lost sight of in Renaissance days. Vignola and the others in their treatises on the orders invariably place the lowest architrave face directly over the upper diameter of the column or over the pilaster face, and it is so usually done now. In the case of the column, the architrave, seen on the angle, projects beyond the upper diameter of the column, and unless the abacus is of great projection the curve is maintained; but in the case of pilasters the effect is most distressing. A row of pilasters seem to be supporting nothing at all, and the great pro-

jections of the caps when seen from below are useless and uneasy, and seriously interfere with the horizontal sweep of the entablature. (Fig. III).

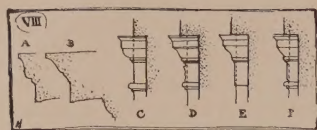
There is no rule governing this relation of architrave to column or pilaster. You cannot reduce it to modules or parts. It is as much a part of the design as the proportion of the column or the heights of the entablature. It is governed by the projection of the abacus and by the projection of the pilaster; the greater the projection of the pilaster the less need



be the projection of the architrave, the reason for the latter being that when the pilaster has less projection it throws into apparently greater prominence the front portion of the cap; the side of it is scarcely seen, and the architrave face must be extended to give this front portion of the cap something to support. (Fig. IV).

All the faces of the architrave follow the general out-sweeping curve crowning the line of support. In some instances the faces are vertical, and in others slightly tilted forward; in a few cases they are tilted back. But even when they are tilted back the general effect is the same on account of the projections of the faces and of the crown molding of the architrave.

The relation of the frieze to the architrave follows the same rule as that of architrave to column face. It is beyond, or has the appearance of being so. In the Grecian Doric the simplicity of the great architrave seems to unite it with the frieze more than is the case in the other orders, and the triglyphs are on the plane of the architrave face to give this feeling of unity. In a few late examples where they project beyond the architrave face the effect is not so satisfactory. The sculpture in the metopes is in high relief and projects considerably beyond the architrave face, the outer face of

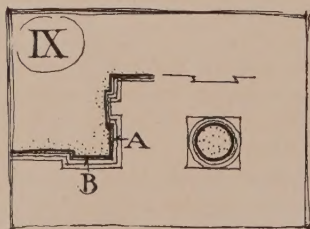


the carving really forming the frieze face. Without this bold relief in the metopes the cornice is apt to look thin and of excessive projection. In Greek, Ionic or Corinthian the frieze face always projects, that is to say the apparent frieze face, which is the outer face of the carving; although the background of the carving is usually considerably back of the architrave. In many of the restorations the latter frieze face only is shown giving an entirely erroneous impression of the orders and causing numberless modern buildings to present a very curious depressed appearance in the frieze. (Fig. V). The Renaissance architects felt this frieze relation, and usually corrected it by ornamenting the frieze in high relief. In some instances the ornament was not thought sufficient and recourse was had to corner cartouches which effectually overcame the difficulty and produced an outline closely approximating the curve. This is very evident in the case of the entablature to the pedestal of the Coleoni statue in Venice. (Fig. VI). Notice the close approximation to the curve and the valuable points of light at the top and bottom of the shield caused by the under cutting in these places.

The last point affecting the line of the curve is the relation of the corona to the fascia of the cornice. This was always carefully considered in order to avoid a break in the continuity of the line, especially when seen across the corner. This break in the sweep of the curve is very apt to occur at the corner of a pediment (see AB, Fig. VIII).

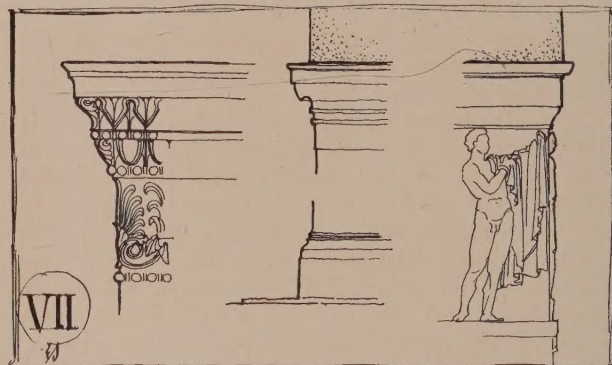
The continuity of the curve is noticeable in the anta or pilaster caps. The anta cap was entirely different in character and outline from the column cap; the projection was smaller and the line more flowing, the curve of the cap starting easily and without interruption from the anta face. (Fig. VII). The same feeling held good in the case of pilaster caps when pilasters were used. In modern days this flowing curve of outline is usually unconsidered. In the Roman Doric order, for example, the pilaster cap is usually made similar to the column cap, and the abrupt line of the oval, while necessary and appropriate under the abacus of a column in a pilaster causes an unpleasant break in the line of the curve and an undue projection of the pilaster cap. The cyma recta or reversa has a much more pleasant outline for such a position than the oval, although the shape of the oval can be softened so that it can be used. (Fig. VIII).

The relation of the parapet or balustrade to the wall below is also worthy of careful study. If elaborately molded its relation is generally apparent, but if it is a flat surface similar to the wall it never comes directly over the wall face. If it did it would seem part of the wall instead of part of the entablature, and the entablature would seem to the eye to float. It would look as if originally it was at the top of the wall and had slipped down. This feeling would be less apparent if there was a strongly marked cap mold



under the cornice, lining up with the cap of an order. In the same way none of the plain surfaces of an architrave around a door or window should be on the same plane as the wall face adjacent, nor should the plain surfaces of an archivolt be in the same plane as the wall face or the pier face, and the intrados should be slightly projected beyond the jamb line below.

The relation of the center of a column to the wall face, if it is in antis, is governed solely by the relation of the lower architrave face to the upper diameter of the column, the position of the architrave face being fixed by its relation to the anta cap and to the wall face. If the column is in antis this is easily established, except that sometimes the different projections of the base require delicate adjustment; but where a pilaster occurs either behind or at the side of the column, the relation is much more complicated. If the pilaster is made the width of the top diameter it is apt to look too thin and slender for the column proportion, and if made the mean width of the column, the pilaster will be wider than the beam it supports. In the location shown in Fig. IX this difficulty can be overcome by making face A of the pilaster the right width to receive properly the beam overhead and face B slightly wider so that seen from the front the pilaster will be of proper proportion. Of course,



this would be impossible were the pilaster fluted. In all cases there seems to be no rule. It is a question of design and varies with the projection and character of the caps.

In fact, in the application of all the principles above described there is no definite rule. The conditions vary, and the design varies; and when once the principles are understood the application becomes a matter of taste and study; such study as can be made by careful drawings supplemented wherever possible by large scale models. But in all cases it must be remembered that these variations from what are usually considered the normal relations are very slight. It is like the entasis of a column, very beautiful and appropriate when properly done, giving unperceived a wonderful grace and charm to the shaft, but becoming silly and unmeaning when so apparent that it is readily noticeable.

AN OPEN LETTER.

GEORGE OPIE, Esq.,
Pottsville, Pa.

MY DEAR SIR:

Some of the newspapers in this State have printed articles attributing to you certain statements regarding the erection of an Insane Asylum in Schuylkill Haven, and portions of interviews, purporting to have been held with you, have been brought to my attention as president of the

Pennsylvania State Association of Architects, because they reflect upon the profession which this Association, through its constituents, the Philadelphia Chapter, the Pittsburg Chapter and the Southern Pennsylvania Chapter of the American Institute of Architects, represents.

Either you have been misquoted in regard to these statements or else you have been misinformed. In either case, justice to the people in the community in which the building is to be erected, as well as to the whole profession of architecture, requires a public correction.

In order that you may have the information at first hand I am addressing you this letter and sending you herewith the following publications, all of which have been issued by and under the authority of the American Institute of Architects:

"Schedule of Usual and Proper Minimum Charges of Architects."

"Circular of Advice and Canons of Ethic."

"Circular of Advice and Code Governing Competitions, etc."

In regard to the statements attributed to you concerning the architect (whose identity I do not know), I note the following:

"Six per cent is a high percentage for an architect on a contract of a half-million dollars. This is the rate usually paid on small contracts but on big jobs three or four per cent is considered by architects to be ample compensation."

You will perceive by the enclosed "Schedule of Charges of the American Institute of Architects" that the charge of six per cent is the regular minimum charge of all reputable practitioners. If you had made investigations you would be familiar with the fact that all of the large building work in the country to-day is being done on the basis of six per cent remuneration to the architect. This includes not only private and municipal work, but all work for the United States Government and embraces buildings running into a cost of millions of dollars each, a list of which I can furnish you.

An inexperienced or an inefficient architect who purposes to render less adequate service may not only be willing, but quite well able, to charge less than the architect who by his technical training or professional ability and integrity actually saves his client money, but who, of necessity, is required to charge him more for such services.

If an owner is not willing to pay for the best professional skill, he, of course, is not obliged to—but he must accordingly be content with mediocre ability and not expect to employ men of the highest standing.

The schedule of charges represents what architects of experience know to be the lowest fees for which competent and conscientious work can be done.

As a matter of fact the six per cent charge mentioned therein is a minimum fee. Most men with an extended practice demand a higher rate on a great deal of their work and that it has been fully earned has been thoroughly demonstrated.

The fee of six per cent having been decided upon after years of discussion as a fair and just one for a minimum charge it certainly cannot be considered as either arbitrary or exorbitant. Representing the consensus of opinion of the profession it must be accepted by the laity as absolute and architects must not be expected to do work at prices which they know the exactions of their calling will not allow.

The profession of architecture, like that of medicine and law, is one in which the results are measured by the satisfactory accomplishment of the services performed and not by the price charged. A cured patient is better than a cheap funeral and a case won is not a luxury compared with a lost cause. So it is with a building of any kind, a poorly planned or constructed one is dear at any cost. In this case, as in the others, a recollection of the quality remains long after the price is forgotten.

Another statement occurring in the press notices was that the architect was paid sixteen and two-thirds per cent immediately upon the award of the contract. If such was the case this architect had made a concession, no doubt a temporary one, for an architect should receive from fifty to sixty per cent immediately upon the award of the contract if indeed he should not have received either a retaining fee at the start, or a payment on account at the acceptance of the preliminary sketches. This is the established custom in the profession so that the only unusual occurrence in connection with the building referred to was that the architect was not paid more for the work already done up to the time of signing the contract.

As to other commission referred to, namely, on the sewage disposal plant, light fixtures, etc., it could not be expected that the services required in designing, specifying and supervising work of this or of any other character, should be furnished without compensation. In point of fact, on work of this specialized nature the commission, except for repetitions, is always in excess of the fee charged for other services, and the charges of engineers and other consultants, where they are required, are borne by the client.

I trust that what I have said will be accepted in the spirit in which it is offered and I can safely assure you that if any further information is desired by you or others it will be gladly furnished by Mr. Irving K. Pond, of Chicago, or Mr. Glenn Brown, of Washington, the president and secretary, respectively, of the American Institute of Architects, or by

Yours very truly,

(Signed) D. KNICKERBACKER BOYD,
President.

GROOTE SCHUUR.

GRROOTE SCHUUR, the residence of the late Cecil Rhodes—left by bequest to the "First Premier of Federated South Africa"—is situated on the side of Table Mountain, at Rondebosch, about four miles from Cape Town.

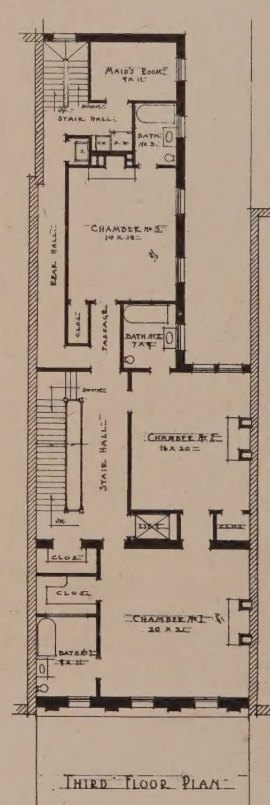
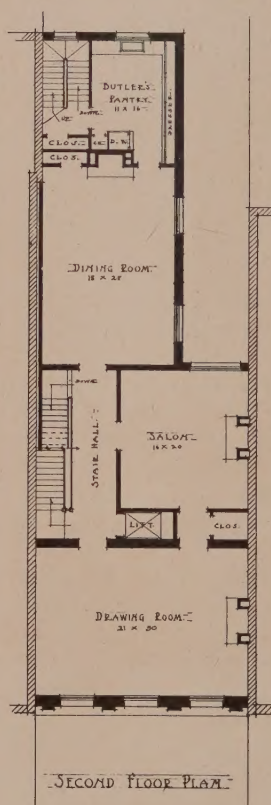
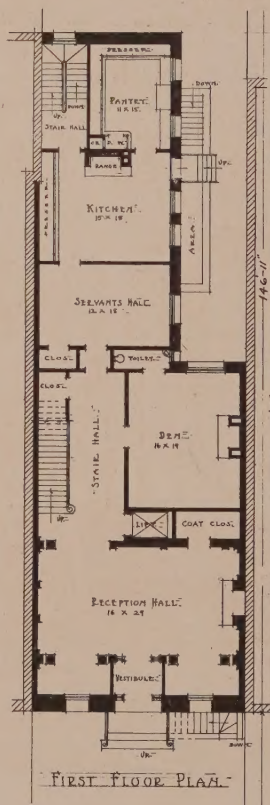
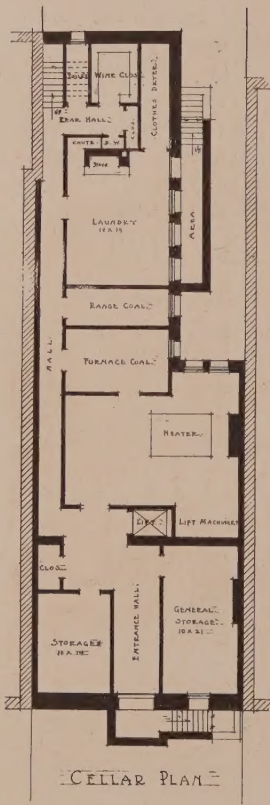
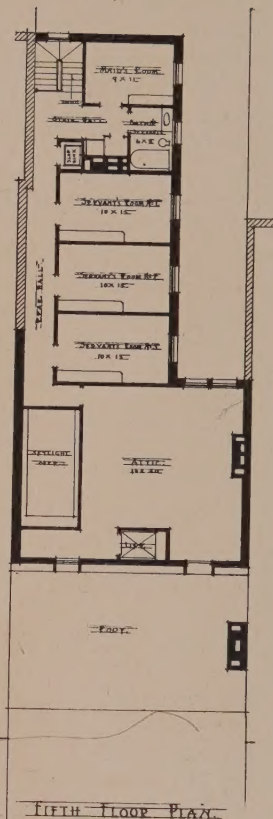
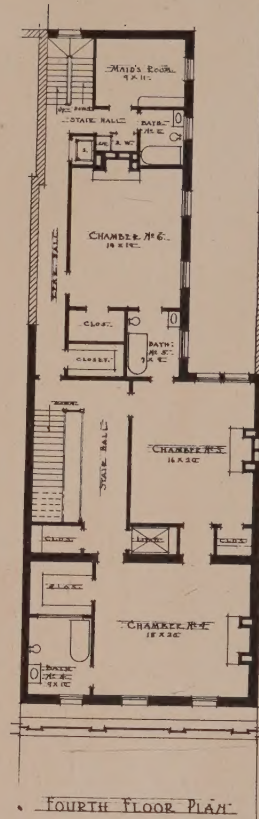
The original house together with the beautiful estate, was acquired by Mr. Rhodes shortly after he became Prime Minister of Cape Colony. Its name signifies "Great Barn" or "Granary," the building having been a grain depot for the colony and the ships on their journey to the East.

The old granary had in the early days been converted into a house, but this had been modernized when the old thatched roof was burnt in a bush fire, so that much of its original character had been lost at the time Mr. Rhodes acquired it.

Mr. Herbert Baker (of the firm of Baker & Masey) was employed to restore it, this work having been carried out gradually from 1893 to 1895. Later—in 1897—the building was almost wholly destroyed by fire, but was rebuilt and restored very much upon the old lines.

The house is set in the midst of charming gardens,

(Continued page 160)





PERSPECTIVE, RESIDENCE, S. C. CLARK, EAST 70TH ST., NEW YORK.

F. J. Sterner, Architect.



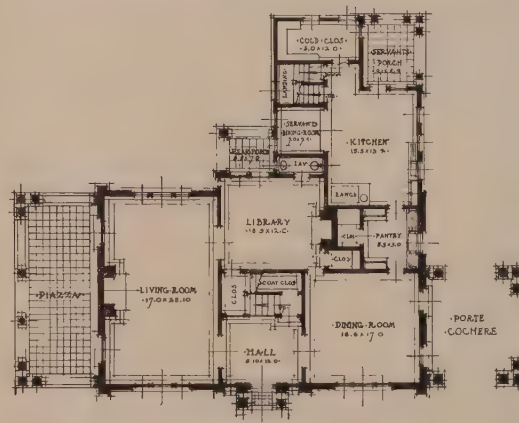
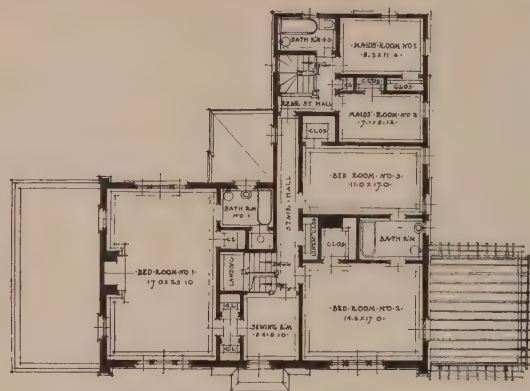
THE THAYER RESIDENCE, HAVERFORD, PA.

D. Knickerbacker Boyd, Architect.



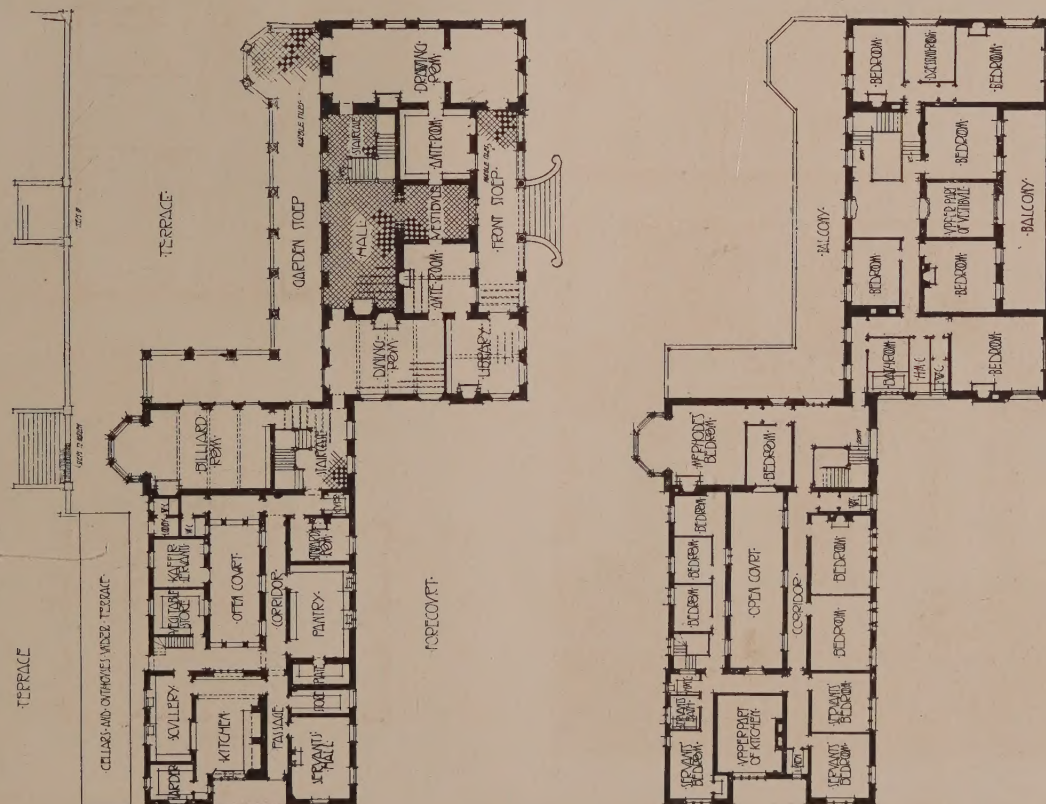
PLANS, THE THAYER RESIDENCE, HAVERFORD, PA.

D. Knickerbacker Boyd, Architect.



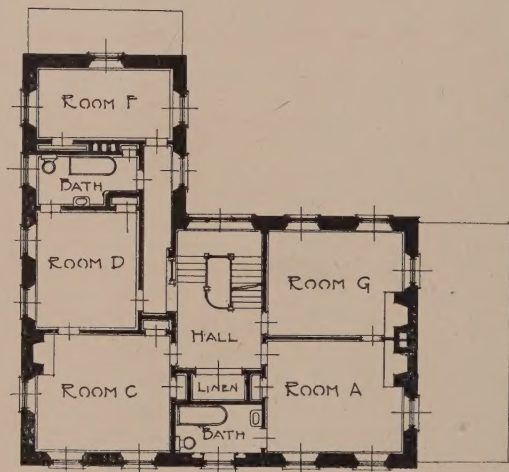
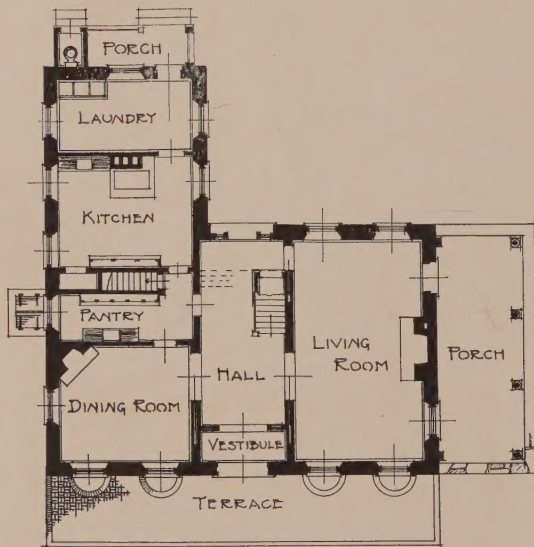
HOUSE AND PLANS, SWIFT TARBELL, GARDEN CITY, LONG ISLAND.

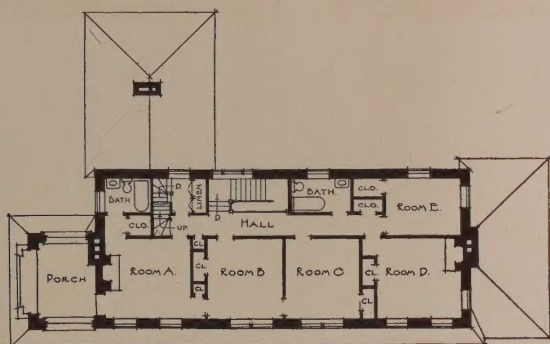
Aymar Embury, II, Architect.



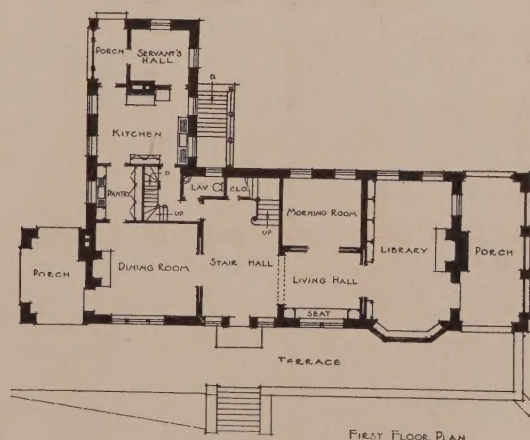
"GROOTE SCHUUR," THE RESIDENCE OF THE LATE CECIL RHODES, RONDEBOSCH, NEAR CAPE TOWN.

Herbert Baker, Architect.





SECOND FLOOR PLAN.



FIRST FLOOR PLAN.

(Continued from page 151)

to which the public have unrestricted access, as they also have to every part of the estate, which includes some of the most beautiful spots upon the mountain-side, many miles in extent.

The thick brick walls are plastered and white-washed within and without like the Colonial Dutch houses. The ceilings under the main roof are coved in concrete.

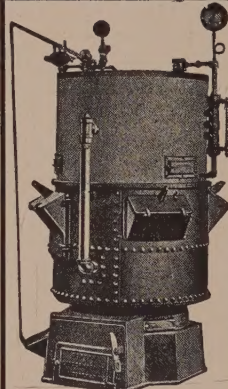
The somewhat peculiar plan is partly due to the retention of the old foundations and partly to an arrangement by which the windows of the principal rooms obtain an uninterrupted view of the surrounding scenery, in accordance with the ideas and wishes of the owner, to whom the mountain and the old oak trees were of much more importance than any consideration of personal comfort.

The woodwork throughout, both decoratively and constructionally, is of teak, and the floors are supported by massive beams. The staircase is also constructed out of solid teak blocks built into the walls. The rooms generally are finished in whitewash, with the exception of the main living rooms, which are paneled up to the ceiling. Java teak was used in the old Colonial houses at the Cape. Employed with white plaster, and kept away from the gray or yellow oak, teak is a very beautiful wood, and is especially appropriate for wide paneling. There was no suitable South African wood available for general building, or it would have been used.

Two thatched roofs having been burnt off, prudence demanded a tiled roof. A specially thick rough-textured hand-made English tile was used.

Nearly all the metalwork, including the bronze railing to the cornice of the stoeps, was made by an artisan in Cape Town.

Cecil Rhodes's ideas in architecture were—a massive simplicity of design, the employment of local hand-craftsmanship when possible, and the putting of everything to use, old or new.



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